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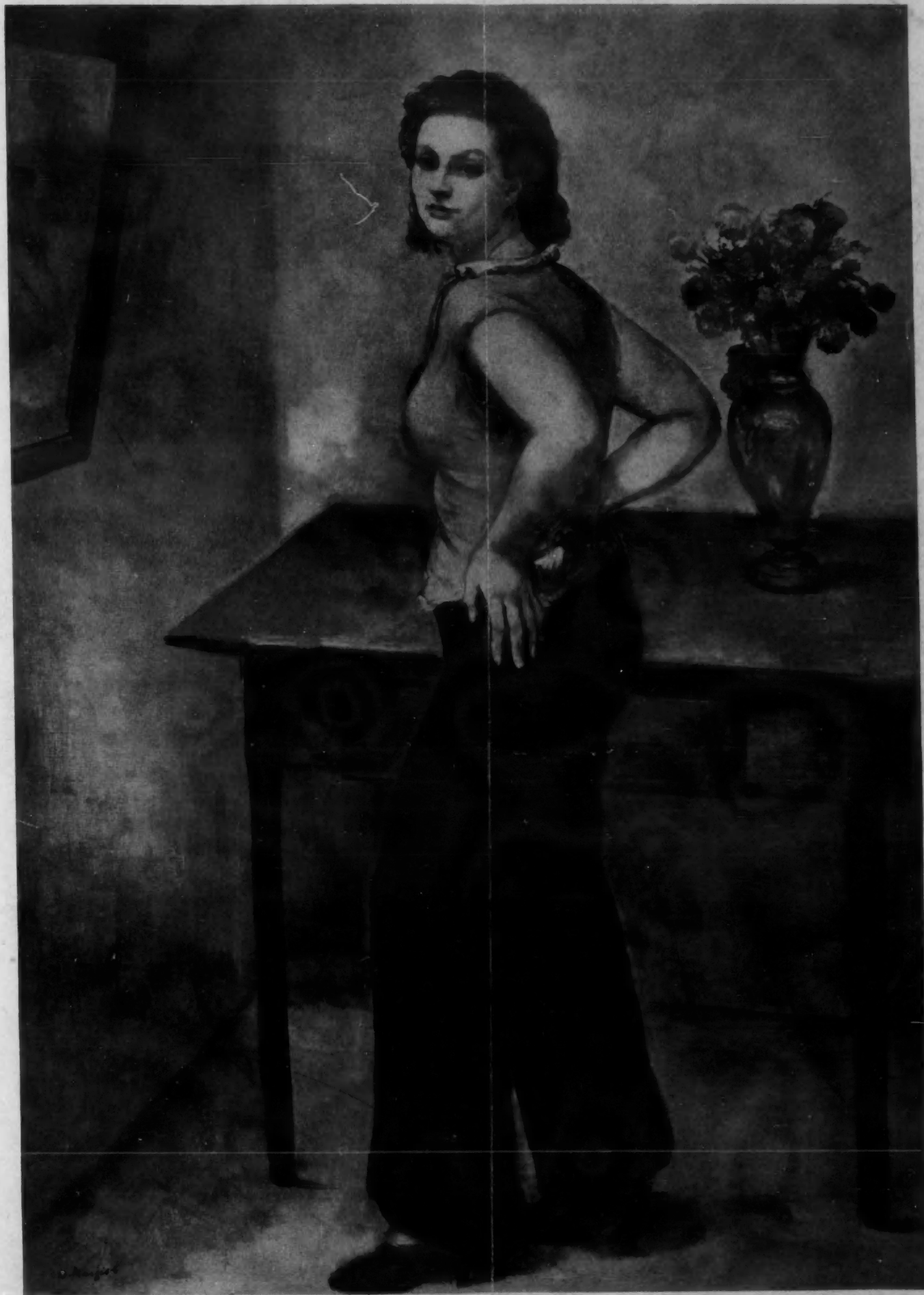
JAN 17 1933

The ART NEWS

VOL. XXXI

NEW YORK, JANUARY 14, 1933

NO. 16 WEEKLY



"GIRL IN BEACH PAJAMAS"

BERNARD KARFIOL

To be shown in the one-man exhibition of this artist's work opening tomorrow at the Downtown Gallery, New York

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"EARTH MOTHER," BALI

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JOHN MELZA SITTON*

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, JANUARY 14, 1933

WORCESTER INAUGURATION A BRILLIANT EVENT

The New Museum, a Model of Progressive and Intelligent Ordering, Ranks as a Notable Monument to the Fine Arts

By RALPH FLINT

Students of the fine arts, careful to keep abreast of the times, must needs make speedy pilgrimage to Worcester, Massachusetts, or else be found lamentably wanting. Failure to make their devoirs at this newest of American shrines to beauty can only be pardoned on the score of either physical or economic disability. Any other excuse is instantly invalidated by the sheer necessities of the case. What this Massachusetts community, so squarely cast in the traditional forms of the Pilgrim Fathers, has been able to achieve in the way of a monument to the fine arts is something of a XXth century wonder, for this new Worcester Museum is as progressively and intelligently ordered as any in the land. Furthermore, it is stocked with such splendid examples of ancient and modern art as to make it a rallying place for connoisseurs for the years to come. From the time of its inception in 1896, the Worcester Art Museum has been kept firmly within bounds, its growth being gradual and well nourished; and this final manifestation comes as the result of long and careful planning, of intelligent harboring of resources, and of enthusiasms maintained by an abiding faith in the fine arts as a crowning demonstration of civic accomplishment.

The new museum, erected at a time when other less stable communities are looking at the fine arts somewhat askance, testifies to the progressiveness of this New England city. William T. Aldrich, the well-known Boston architect, has worked hand in glove with these Worcester patriots and art lovers, and has given them a structure that eminently suits their requirements. The older museum buildings will be used for the educational and administrative activities, leaving a clear field for the proper display of the various collections. The twenty galleries that center about the main court on two levels provide adequate space for the chronological presentation of Worcester's holdings. With the single exception of the XIIIth century refectory that has been installed intact, the museum galleries are simplicity personified. No attempt has been made beyond that of varying wall surfaces and textures to provide atmospheric or period setting for the collections, although, when possible, various items of furniture have been added to heighten the effect. Great care has been taken to secure even lighting both by day and night, and in the matter of air conditioning and other devices calculated to reduce "museum fatigue," the Worcester Art Museum may be considered the last word. The main thing is that it is intimate, inviting, dignified, beautiful.

It is devoutly to be hoped that the institution will be kept within its present bounds for a long time to come, that the museum craze for meaningless acquisition will not descend upon it, and that in the matter of accepting well intentioned but indifferently qualified

(Continued on page 4)



"MARQUIS D'ANSELOT"

This painting, formerly in the Judge Gary collection, has been loaned by the John Levy Galleries to the Worcester Pressed Steel Museum established by Mr. John Woodman Higgins. The great Dutch master's depiction of a young French Chevalier in armor forms an interesting link with the superb examples of the armorer's art assembled by Mr. Higgins in his unique Galleries.

By REMBRANDT

Dispersal of the Alfred H. Mulliken Collection at the American-Anderson Galleries Brings Total of \$360,431

The dispersal of the art collection and library of the late Alfred H. Mulliken at the American-Anderson Galleries on January 5, 6 and 7 attracted great crowds and brought a total of \$360,431, which considerably exceeded the previous estimates, being one of the largest amounts to be realized in an auction of this kind for some years. At the first session on the evening of January 5, devoted mainly to XVIIIth century French and English portraits, the Galleries presented a scene of excited enthusiasm, with more people seeking admittance than the room would hold, so that many late-comers were forced to find a place in the adjoining rooms. The total of \$286,100 reached for the paintings represents the highest sum obtained at any one auction session since the depression set in, while the group of rare English clocks fetched remarkable figures.

The painting session revealed a number of new collectors who were successful bidders, and emphasized the wide demand which exists for XVIIIth century portrait art. The bidding throughout was spirited, and applause frequently greeted the sale of outstanding items. The highest price commanded was \$17,100 given by L. J. Marion, Agent, for the portrait of "Mrs. Raikes and Daughter" by Lawrence.

This important work, painted in 1810, comes through the Galerie Sedelmeyer of Paris from the collection of Captain Raikes, of Hull, a descendant of the sitter, and has been recorded in various outstanding publications on this artist. The portrayal of Mrs. Ralph Bell by Gainsborough realized the next highest price of \$10,600, paid by Daniel Sickles. Originally in the

possession of Reginald Bell, Esq., of Thirsk Hall, Yorkshire, great-great-grandson of the sitter, this painting has passed through the hands of several well known collectors, and was featured in the exhibition devoted to the artist, at the Grosvenor Gallery, London, in 1885. It is also recorded in Sir Walter Armstrong's *Gainsborough*, 1904. Van Dyck's "Lady Digby," which has until recently been in the family of Lord Townshend since 1710, was bought by James Raines for \$10,300; while William Douglas paid \$10,100 for Raeburn's portrait of James Wardrop, Esq., painted about five years before the artist's death in 1823. "La Marquise de Treville" by Romney was acquired by H. E. Smith for \$10,000. This fine example of the master's art, painted about 1790, was formerly in important English collections. The Romney portrayal of John Blackburne, M. P., coming from the collection of R. Ireland Blackburne, Esq., Liverpool, England, went to G. Beekman for \$9,100.

A New England Museum, the identity of which has not been disclosed, obtained four canvases, including Gainsborough's portrait of the Hon. Mrs. Hamilton for \$9,000; Romney's "Lieut. Gen. Sir Archibald Campbell, K. B." for \$8,000, and "Mrs. Fortnum" by Francis Cotes for \$5,000. Several paintings were bought by the Ehrich Galleries, among which "Elizabeth, Countess de la Warr" by Sir William Beechey commanded \$8,000. Carl Brandt bid successfully for Raeburn's depiction of Mrs. William Urquhart, which was knocked down to him for \$8,600. The Schwartz Galleries secured the portrayal of Mme. Schindlerin, the singer, by Reynolds for \$7,100. Among

the French paintings, the highest price of \$7,500 was paid by Frederick Bucher for Nattier's "La Comtesse de Clermont." All in all it is considered at the Galleries to be the most important sale of XVIIIth century portraits since the Borden dispersal several years ago.

On the second day of the sale a Yezdt carpet with sapphire blue field was secured by H. E. Russell, agent, for \$1,500, and a Chinese rug of the Ch'ien Lung period went to Starbuck & Hunt for \$1,000.

In the third and last session the remarkable collection of rare English XVIIth and XVIIIth century clocks, many of which were formerly in the Frank Garrett collection, realized notable sums. The Charles II palisander tall-case clock, by Samuel Knibb, London, about 1665, which was once in the collection of George IV at Windsor Castle, was acquired by M. B. Alexander for \$3,100. The next highest price was obtained by a George I walnut bracket clock, by George Graham, London, circa 1720, which went to B. D. Radcliffe for \$1,850. The old English furniture in the same session realized high figures and together with the clocks reached a total of \$41,995. The highest sum was paid by I. G. Underwood for the Queen Anne carved and inlaid walnut card table with needlepoint top, while the set of four Charles II turned walnut side chairs covered in original Mortlake tapestry was obtained by M. H. Schuyler for \$2,800.

The library, which was sold on the afternoon of January 5, realized a total of \$12,491. The grand total for the whole Mulliken collection, including the library, amounted to \$360,431.00.

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Notable Rembrandt Loaned by Levy to The Higgins Armory

In addition to the many special exhibitions on view at the opening of the new Worcester Art Museum, many visitors from New York took the opportunity offered during their stay in the city to see the John Woodman Higgins Armory at the plant of the Worcester Pressed Steel Company, one of the show places of the town. Our illustration, showing the fine Rembrandt portrait loaned by the John Levy Galleries to this museum, gives some idea of the display method, and the rare suits of armor assembled in this unique setting.

In addition to its historical and aesthetic values, Mr. Higgins' Armory represents a most unusual attempt to bring the finest early examples of workmanship in steel into the every day life of the factory worker. The collection is housed in its own steel and glass building adjoining the mills, one wing being devoted to modern products, the other two to historical examples. In the midst of these important permanent exhibits, the fine portrait of the Marquis d'Anselot from the collection of the John Levy Galleries has aroused great interest, not only because of its importance as a work of art, but also because it affords an interesting comparative study between the authentic suits of armor in Mr. Higgins' collection and the great Dutch master's brilliant rendition of the gleaming surfaces of the XVIIth century cuirass of a French Chevalier.

The permanent museum display is dominated by a group of XVIIth century armored knights mounted on chargers,

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Inauguration of Worcester Museum A Notable Event

(Continued from page 3)

loans and bequests, it will exert a rigid rule of exclusion except in the case of genuine master works. Francis Henry Taylor, Director of the museum, has worked wonders, to say the least, and he has been fortunate in securing a series of important loans from various collectors and dealers to give his art depot a proper send-off. But lest this matter of loan collections give you the impression that the museum is not possessed of sufficiently fine things of its own, let me hasten to add that this is not the case. It is a veritable treasure house of works of art, and bears out the various reports that have been coming to us over a considerable period of years as to the Worcester Art Museum's acquisitions of note.

Setting aside, for the moment, Messrs. Taylor and Aldrich's chronological arrangement of exhibits, I should say that the Worcester pageant starts with either the remarkable collection of Italian primitives and frescoes in Gallery VII, or with the equally remarkable collection of Chinese paintings from the A. W. Bahr collection that is housed in Gallery IV, according as to one's individual grounding and preferences. For myself, the group of Bahr paintings, some twenty in number, provide the most dazzling display that the museum affords, and I hope that a certain number of these calligraphic marvels of T'ang, Ming and Sung origin may remain at the Worcester Museum, thus giving it a special claim to fame for all lovers of Chinese art. The Spoleto frescoes of the XIIIth century are a great prize, and the primitive panels from the Frank C. Smith, Jr., collection, together with the various other early Italian and Byzantine paintings, form a group of important works of that period hard to duplicate. Messrs. Yamanaka and Company have contributed for the occasion a relief of a flying angel from Tien Lung Shan that is a gem of the first rank, and Mr. C. T. Loo, the well known connoisseur and collector, has lent a remarkable Buddhist stela of the VIth century, A.D.

The exhibition was indebted to Senor Don Romulo Bosch of Barcelona for the interesting frescoes from the church of Sant Estebe at Andorra la Vella, and to the John Woodman Higgins Armory, one of the show places of the town, for fine suits of Mediaeval and Renaissance armor. As previously noted in THE ART NEWS, the remarkable Josef Stransky collection of French paintings of the XVIIIth, XIXth and XXth centuries will remain at the museum for two years; while Mr. Richard Owen's XVIIIth century French drawings recently seen at the Brummer Galleries are also on view. These, together with Messrs. French & Company, Dikran G. Kelekian, Arnold Seligmann, Rey & Company, Durlacher Brothers, Alexander H. Bullock and Arthur Byne of Madrid comprise the honor list of temporary benefactors to the museum. There are also a large number of lenders of early American items.

The College Art Association has taken this occasion for the first presentation of its "International" exhibit for 1933, a veritable three-ring circus of contemporary painting quite on a



MARBLE HEAD OF APHRODITE GREEK, IVTH CENTURY B. C.
Recently acquired by the Minneapolis Institute of Arts from the Brummer Gallery.

par with the annual Pittsburgh Carnegie shows that have, until this year of grace, given us our only decent cross-cut of how the other half of the world paints. This is a master stroke on the part of the College Art Association, which has, up till now, been mainly active in arranging a great number of indifferently comprised exhibitions of paintings for touring the provinces. Mrs. McMahon and her associates have worked wonders in getting together this colossal exhibition. Imposing committees have labored in various European centers to secure representative works, and altogether more than three hundred canvases have been brought together, fifty of which form the American section. As this "International" show is to be brought to the newly created galleries of the College Art Association in Rockefeller Center during the first week in February, I shall defer any extended comment on this part of the Worcester festival until the time of its

New York showing. But I can promise the latest thing from Paris in the way of Picasso and Braque, and you will see what the Germans and English, not to mention the various other countries involved, are up to. Quite a number of the foreign exhibits did not get through the customs in time for the Worcester opening, and there are one or two items too large for general circulation, so that the show is not really complete at present.

But to return to the Worcester Art Museum, proper. I can, unfortunately, only speak of certain high spots in such a brief review, but it would be impossible to close without some mention of such splendid early things as the Egyptian Hunting Relief of the Sixth Dynasty, the stunning Assyrian Relief from Calah, c. 850 B.C., the small Meroitic Relief, First Century, B.C., the Athenian Grave Stele, Fourth Century, B.C., the splendid Roman portrait heads and the Spoleto frescoes, while among the Italian works the

Daddi panels, the Lippo Memmi, the Spinello Aretino, the Pesellino panel and the fine Moroni are especially remarkable. The Diane de Poitiers (attributed to Clouet), the El Greco, the sumptuous Goya portrait, the small Cézanne, the Redon, the Gauguin, the early American portrait of the Freaque family and Ralph Earl's "Boy in Red" are also among the star items. Nor must one overlook the Gullager works, the fine Fuller the Cassatt group, the splendid Homer, or the large Whistler.

It seems a pity to have to pay such scant attention to so many fine things, and I would dearly love to tell you in detail of the Bahr collection of Chinese paintings, but these treasures will serve for more extended remarks at some other time. Worcester is to be congratulated on such a signal accomplishment, but I feel sure that it is no more than they, as a whole-hearted and intelligent community, deserve. I was deeply struck by the splendid tone of the assembly that came forth the opening night to applaud the sentiments of Edward W. Forbes and Walter Pach who spoke on various aspects of museum work.

It was a most distinguished body of Americans that met together, mainly of the New England type that we in Manhattan so seldom come across. A large group of New Yorkers went down for the occasion, many as guests of the College Art Association, of whom mention will be made in another paragraph of THE ART NEWS. The Worcester Art Museum is a people's museum if ever there were one. As one of the local reporters said, Worcester had found the way to make high art "folksey." Be that as it may, Mr. Forbes expressed the truth of the matter when he said that the old fallacy of the art museum being a "luxury for the idle rich" had been happily exploded. "I believe that in 1880 this mu-

seum," said he, "would have been only dimly appreciated, and I also believe that in 1880 it will be far more appreciated than it is now. In short, there is in this country a steady and a marked increase of interest in works of art." Worcester seems to have proved the point beyond the shadow of a doubt. And as I said at the beginning of this brief review, let nothing stand in the way of your journeying to Worcester. They have set a banquet that will regale you beyond your expectations. They have set a standard that will not be exceeded for a long time to come.

Among the many leaders of the New York art world who attended the inaugural ceremonies were Mr. A. W. Bahr, Stephen Bourgeois, of the Bourgeois Galleries, and Mrs. Bourgeois; Paul Byk, of Arnold Seligmann, Rey & Company; Lord Duveen, of Duveen Brothers; Mr. S. W. Frankel, publisher of THE ART NEWS; Mrs. Samuel Halpert, of The Downtown Galleries; Dikran G. Kelekian, Robert Levy, of the Jacques Seligmann Galleries; Mr. C. T. Loo, Mrs. A. Philip McMahon, Director of the College Art Association; Kirkor Minassian, David Rosen, Mr. A. Schneider, of the John Levy Galleries, and Mrs. Schneider; Mr. F. Steinmeyer of Böhler & Steinmeyer; Marie Sterner, of the Marie Sterner Galleries, Julius Weitzner; Mr. Felix Wildenstein and Mr. Josef Stransky of the Wildenstein Galleries, and Prof. A. Philip McMahon of New York University.

Important guests from various centers were: Edward Forbes, Director of the Fogg Art Museum; Professor C. R. Morey of Princeton University; William M. Milliken of Cleveland Museum of Art; Mr. and Mrs. Earle Rowe of

(Continued on page 9)

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EXHIBITIONS IN NEW YORK

LOUIS EILSHEMIUS

Valentine Gallery

Continuing his remarkably successful presentation of Louis Eilshemius' paintings, Valentine Dudensing brings out still another group of canvases revealing this provocative American painter in the third and final stage of his work. As Mr. Dudensing points out in the foreword to the catalog, these paintings in the artist's latest manner are bound to provoke wide discussion. They were done mainly during 1916-17, when the artist had retired from his earlier interest in representation and had withdrawn into the inner recesses of his imagination. He was then seeing with that inner eye "which is the bliss of solitude."

There are only seven canvases shown here, all large in size and freely painted, and they are all inevitably Eilshemius in tone and subject. As a matter of historical interest, Mr. Dudensing is exhibiting the famous "Supplication" that started the whole Eilshemius tradition when it figured in the first "Independents" show in 1917 and prompted Marcel Duchamps to evaluate it publicly at fifty thousand dollars. However beside the mark Duchamps may have been, his utterance was sufficient to start Eilshemius off on a rising tide of fame and notoriety. His next public acclaim was the one-man show that was accorded him by the Société Anonyme a few years later, and soon after that Mr. Dudensing included him in a selection of canvases taken from the Independents that he hung in his own gallery. Mr. Dudensing deserves great credit for having stuck to his man through the intervening years, and the Eilshemius vogue that seems to be coming to a head just now is only what both painter and patron well deserve.

The one-man show that Mr. Dudensing held in Paris last summer was well thought of by all accounts and is to be followed by other similar exhibitions this summer in Paris, London, and Berlin. The only sad thing about this more or less sudden elevation to public approval is the fact that it comes at a time when the artist is unable, through failing health, to enjoy the fruits of his long struggle for recognition. But as we all know Eilshemius was never one to under-rate his own powers, and even if his triumphs were mainly of his own fabrication, he has had the personal satisfaction of always



"CALCEOLARIA"

By HENRY STRATER

Included in the artist's exhibition, now on view at the Montross Galleries.

going forward on the crest of his own wave.

Mr. Dudensing showed me a new group of the earlier works the other day that seem to gain in freshness and individuality at each fresh showing. Certain landscapes look as if they might have been done by some of our young contemporaries, so alive are they and so touched with unacademic grace. It is indeed an extraordinary experience to have seen within the space of a few short years the consummation of the Eilshemius cult, and it only goes to prove how tricky it is to bring into proper alignment the elements of time and place and person necessary to produce success.

As for these latest compositions, large outdoor scenes adorned for the most part with strangely fashioned nudes, romantically disposed among the trees and bushes, I am no more charmed by them than I am by certain similar oddities by Picasso or Matisse

or Dufy. But even if they do not appeal to me aesthetically, I do not hesitate to pronounce them pure Eilshemius, and hence an essential part of his tradition. "Adoration of the Dawn" is indeed a lovely piece of tonal painting, more reticent, for instance, than the "Morning Offering" which Mr. Dudensing refers to as one of the "tougher" ones. At any rate they are unique, and they have their definite place in the presentation of this painter whose art Mr. Dudensing lists as "too personal for the followers of 'official art' and very difficult for the sophisticated moderns."

Mr. Dudensing, who is growing very literary these days, concludes his introduction in the catalog by saying that "Eilshemius is the artist of the people and for the people. His art is complementary to the music and poetry of a country. It is sublimated folk-lore."

(Continued on page 6)



Louis XV gold Snuff Box, with 6 panels of gouache paintings under glass, after Téniers. Maker Jean Ducrollay, Paris, 1757.



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(Continued from page 5)

He has given a true record of the simple emotions. It is good for us to pause to observe the creations of this unaffected, gentle poet." With this showing of his final period we can rest the case. The verdict seems to be coming in clearer and clearer in the affirmative, a little late it is true, but, as the saying goes, better late than never.

AROUND THE GALLERIES

The Paris Ateliers of the New York School of Fine and Applied Art are showing recent work at the American-Anderson Galleries. Frank Alvah Parsons instituted this section of his school for advanced instruction in interior architecture and decorations, as well as decorative design, and it has gone ahead under the direction of William M. Odom with remarkable success. None of the other art schools can match this institution in either technique or invention, and the pupils turn out work that is easily the best of its kind in the field today. The Paris students have perhaps more elastic touch and a freer fancy when it comes to the problems of inventive design, but they lack something of the decorative poise and grounding that belongs to the work of the New York students, due to their adherence to the principles of dynamic

symmetry as propounded in the Hambidge system.

But these Paris students know their way around, as the French say, without a nurse. They are indeed most accomplished young persons, and almost all the work displayed is worth studying. Their renderings of interiors, both modern and antique, are smartly put together and show a thorough knowledge of the requirements of this type of work. Among the many fine designs displayed I noted particularly the work of William Luberoff, Grace Meyer, Frances Jones, Martine Tuller, Maurice Johnstone, Hertha Depper, Charlotte Boelen, Eleanor Hanning and Paul Robertson.

William C. Palmer is holding his first one-man show at the Midtown Galleries. I have noticed his paintings at the various miscellaneous exhibitions that this gallery has held from time to time, and felt that his work would eventually come forth en masse before very long. He paints the lowland scene with style and individuality. You would know one of his canvases anywhere. He delights in wide expanses of rolling country that melt into skies filled with drifting, swirling clouds. His color schemes are soft and melting, grays and browns predominating. His latest work is easily his best, having a greater sense of circulation of design and command of accent. The one thing, however, that I would caution Mr.

Palmer against is too great a similarity in his sky patterns. I would suggest his trying out a few canvases without so much as a single cloudlet to fall back on. If he is not careful he will be as dependent on them as John Kane, the Pittsburgh primitive, with his fleecy progressions. Mr. Palmer's debut is full of promise.

John Becker is showing water colors by Sam Charles at his Madison Avenue gallery. Mr. Charles, seen once before at the Marie Sterner Gallery, still clings to his staccato style of wiry line reinforced with rather isolated color sequences. I liked best the two monochrome still-life studies, and feel that the artist would do well to extend his efforts in this particular direction.

The Morton Galleries brings forth another group of newcomers, all lively young painters and bearing out my theory that potential stars abound in the town as never before. Most of the galleries seem to be incubating promising youngsters by the dozen, and the effect, while decidedly heartening, is somewhat bewildering. Among these latest Morton proteges are V. Agostino, Dorothy Eisner, A. F. Levinson, Roderick Mead, Eugene Fitch, Arthur Young, Josef Lenhard, Hilton Leech, Elliot Orr, Lucy Eisenberg, Mildred Crooks, Nicholas Mayne, Helen Farr, H. Schwanenfluege, Waltemath, Ian Mac Iver, and Rutledge Bate.

The Milch Galleries are showing landscapes by American artists, most of which have never before been ex-

hibited. Some of these scenes are recent works, some early. Maurice Sterne's "View from My House" and Leon Kroll's "Honfleur" are easily detected as early works, and it is interesting to see how both these painters have advanced in their art. Paul Burlin, Harry Gottlieb, N. Cikovsky, Stephen Etner, Francis Speight, Lucille Blanch, George Picken, Paul Rohland, Edward Bruce, Eugene Ludins, Louis Rittman, Bernard Karfiol and Raphael Soyer are the other painters represented.

The Montross Gallery continues to hold exhibitions, pending the settlement of the Montross estate. Frank Horowitz is having his first one-man show of water colors at these galleries, painting that is fresh in treatment and lively in color. He works in many directions, being equally at home in portraiture and landscape. He has done certain heads of Russian peasant boys that are decidedly engaging. Prof. Kiprinsky, president of the Russian Academy of Science, is among the sitters to Mr. Horowitz, and he has also done a number of interesting still-life subjects.

The Cheshire Gallery is showing paintings by Charles Logasa, and there are water colors by Charlotte Blass on view at the Art Center. The Caz-Delbo Gallery is exhibiting paintings by G. W. Rickey, and Duncan Smith is showing decorative paintings at the Fifteen Gallery. Ferdinand Barnett, Ada V. Gabriel, William P. Osborn, and Marion Schumann are holding a group show at the G. R. D. Studio, and recent etchings by John Taylor Arms and Levon West are being displayed at the Kennedy Galleries.

N. Y. U. ANNOUNCES LECTURES ON ART

New York University College of Fine Arts announces its series of lectures on art, decoration and architecture to be given at the Metropolitan Museum of Art in the Spring term, which opens February 1. These will be given by eminent authorities in the various fields. The subjects and lecturers will be as follows:

General History of Art, by Herbert R. Cross.
Mohammedan Decorative Art, by Rudolph M. Riefstahl.
Ancient Textiles and Tapestries, by Rudolph M. Riefstahl.
Oriental Rugs, by Rudolph M. Riefstahl.
Fundamental Problems of Modern Art, by Leo Katz.
Evolution and Technique of Modern Art, by Leo Katz.
Principles of Baroque Art, by Erwin Panofsky.
Origins of Flemish Painting, by Erwin Panofsky.
Seminar: Problems in the History of Art, by Erwin Panofsky.
French Romanesque Sculpture, by Meyer Schapiro.
Late Gothic Painting in Siena, by Milard L. Meiss.
History of Design, by C. Hayes Sprague.
Dynamic Backgrounds of Modern Art and Architecture, by Eugene Schoen.
Fundamentals of Interior Decoration, by Evan J. Tudor.
Tapestries, their history, design, and technique, by Lorentz Kleiser.
History of Illuminated Manuscripts in Spain, by Walter W. S. Cook.
Descriptive folders may be obtained from the Executive Secretary, College of Fine Arts, New York University, 250 East 43rd Street, N. Y. C.

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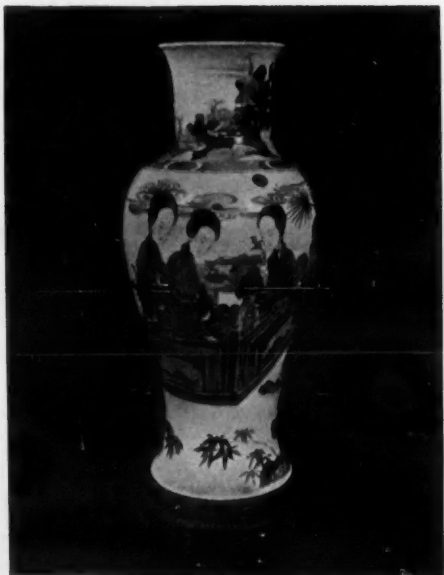
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STRAWS IN THE WIND

The recent allotment of the prize purchase moneys by the Whitney Museum of American Art, besides bringing substantial recognition to twenty-four of the artists represented at this First Biennial of Contemporary American Painting, reveals the somewhat startling fact that only two of the entire list of beneficiaries are in any way affiliated with the academic forces of the town. It is apparently the day of the younger generation of artists that is being emphasized in such significant fashion. The older orders are not being given the time nor the opportunity to retire full of grace and honors as they were in the days of Sargent and Whistler. We no longer live in an academic age, and it takes an artist of particularly high voltage to keep ahead of the procession these days.

The re-distribution of values and emphases are making it difficult for the contemporary artist who is content with the pictorial fashions of the XIXth century. Sargent died just in time to escape the crash that set his international supremacies at such sweeping and unprecedented discount. None of the large exhibiting bodies, save the Academy and the Corcoran, have much place for regulation academic work. A few artists are able to straddle the growing breach, but it looks rather dubious for the conservatives even if the School of Paris, as some aver, is ceasing to exert its influence on the American schools. We seem to be situated, as in most other things, about half-way between the ultra-conservative forces of last century and the new groups that are burgeoning into such quaint and exciting flower in this century. We have our fine heritages, but we have an equally fine chance for a future of sky-scraping possibilities.

The newly assembled American section of the "International" for 1933

that the College Art Association has just opened at the Worcester Art Museum and that is to be seen at the new galleries in Rockefeller Center the first week in February, is another indication that the academicians are being gently but firmly crowded out of the picture, and it is not improbable that the Academy, with no new outstanding talent coming into its ranks, will gradually come to a standstill after its present luminaries pass on to their happy painting grounds. A further indication of the way the winds are blowing will be in the various purchase awards to be determined when the College Art Association's "International" starts on its wanderings outside the Metropolitan limits.

OBITUARIES

VISCOUNT DILLON

Viscount Dillon, whose death, in his 89th year, is announced by the *Morning Post* of London, was one of our leading authorities on arms, armor, and mediaeval costume. He presided over the Society of Antiquaries from 1897 to 1904, and was for eighteen years Curator of the Tower Armories, a position from which he retired in 1913.

There was no man in England who could claim closer acquaintance with the branch of antiquarian research which he had made the chief business of his life, and the reputation he had acquired by his writings, and by the information he was always ready to impart to students, was world-wide.

While at the Tower of London he was able to weed out a number of worthless antiques preserved as historic relics of great events. One notable incident related to an axe which had been shown to visitors as the weapon which had removed the head of Anne Boleyn. Lord Dillon showed that that unfortunate Queen was beheaded with a sword. In another case he found that a suit of armor said to have been worn by John of Gaunt really belonged to a man-of-arms who

New Law Permits
Exportation of
Spanish Antiques

Information has just been received from Casa Gustavo Guggenbuhl of Madrid, through Mr. Jac. Friedenberg of the Hudson Forwarding & Shipping Company, Inc., that the Spanish Commission of the Cortes has approved a new law permitting the exportation of antiques from Spain. This will nullify the previous law passed on December 12, 1931, prohibiting such movement, and will be welcomed by all engaged in this field.

had lived some two hundred years later—in the reign of Henry VIII.

Lord Dillon was an English property-owner, and it was in England that he spent most of his life. Succeeding to the title in 1892, he became Curator of the Tower Armories in 1895. He was President of the Royal Archaeological Institute for Antiquaries for seven years. He was also for many years a Trustee of the British Museum, Chairman of the Board of Trustees of the National Portrait Gallery, and a Trustee of the Wallace Collection. He was an original Fellow of the British Academy, and Antiquary to the Royal Academy.

His contributions to the archaeological and antiquarian journals were regarded as almost the last word on the subjects with which they dealt. The Hon. M.A. and D.C.L. degrees were conferred on him by Oxford University, and he was created a Companion of Honor in 1921.

ALTA W. SALISBURY

Mrs. Alta West Salisbury, well known watercolorist, died on January 9 in New Rochelle at the age of fifty-four, following a collapse while teaching one of the art classes of the Westchester County Recreation Commis-

sion at White Plains. Mrs. Salisbury was one of the founders of the New Rochelle Art Association and was also extremely active in the National Association of Women Painters and Sculptors, being a member of both the jury of awards of this organization and of the annual jury of selection. She was also affiliated with the Connecticut Academy of Fine Arts. Her work was frequently seen in the large art shows in this country and often received prizes, most notably in those of the New York Watercolor Club, the Philadelphia Watercolor Club and the National Academy of Design. Mrs. Salisbury received her training at the Corcoran Art School and in Europe.

PENNSYLVANIA HAS
VICTORIAN SHOW

PHILADELPHIA.—The art of the Victorian age, which has been exalted and ridiculed as have few artistic periods in history, inaugurated the opening of the new gallery of temporary exhibitions on the first floor of the Pennsylvania Museum of Art.

Paintings, furniture, metal work and even costumes of the period have been assembled in three galleries, under the direction of Philip N. Youtz, curator of exhibitions, in an effort to give a true cross-section of the permeation of artistic trends and philosophies.

Visitors of the older generations will find themselves entering a period which they faintly remember, and will readily identify the "Whatnots," the marble-topped tables and the "story-telling paintings" which have been described again and again in contemporary literature.

Art treasures from three of the XIXth century's great exhibitions—the Crystal Palace Exhibition in 1851, Philadelphia's Centennial of 1876 and the World's Fair of 1893—are included in the display which will continue through Monday, January 30.

Gathered in attitudes of mute communion about the rooms are figures in Victorian costumes, life-size representations of innumerable prints, wearing the Empress Eugenie hat, hoop-skirts, bustles, crinolines, China and Indian shawls.

An authentic showing of the Victorian taste in pictures is offered by the Willstach Collection, bequeathed by Anna P. Willstach in 1873 and received

in 1893, which is hung together in one gallery. The preference was largely for the German Dusseldorf school and for their American disciples, with sentiment and human interest in plenty. There are such subjects as "Return from the Christening," "The Old Count's Birthday," "The Widow" at her devotion. Many subjects were taken from history and from literature, preferably such romantic ones as Martin's "Bruce Defending the Pass," or Rothermel's "King Lear and Cordelia."

Elsewhere are favorites of a little later day, such as Perrault's "The Rather," which was exhibited by the French Government at the Centennial and lent to the Museum by Miss Anne Knight, a madonna of Bouguereau and a "Beatrice" of Jules Lefevre.

Flanked by white marble statues by Randolph Rogers in the first gallery as one enters is the great coronation portrait of Queen Victoria by Thomas Sully, lent by the Society of the Sons of Saint George. Closely hung with paintings, this gallery gives the effect of a Victorian parlor, while the second is treated as a Philadelphia dining room of the 50's, with two rich white marble mantels. About these two rooms is placed furniture of rosewood walnut; gracefully curved sofas, wasp-waisted chairs, whatnots, marble-topped tables and cabinets. The earliest are of the 1840's. A sewing table of papier mache inlaid with a variety of imitation gems is worthy of special mention. This, exhibited at the Crystal Palace in London in 1851, is a worthy companion to the desk-box in mother-of-pearl, made in Philadelphia and awarded a prize at the Crystal Palace Exhibition in New York two years later.

The second gallery is largely installed with walnut furniture from the shop of Daniel Pabst, a Philadelphia cabinet-maker of the 1860's whose superb craftsmanship and fine sense of design created a steady demand for his work.

The third room is a bedroom of the later Victorian period. The furniture is a famous suite made by Charles Locke Eastlake, the dictator of taste in the 70's, for the late William T. Carter of Philadelphia, and given to the museum by Mrs. Carter. It is of ebonized wood, very richly inlaid. The canopied bedstead is hung with yellow damask.

Metalwork of the early Victorian period is also well represented. A silver cup, made in London in the year of Victoria's accession, 1837, lent by Mrs. Frank Tracy Griswold, is of fine quality, as are the two presentation pieces of Philadelphia make dated 1844 and 1849, lent by John Cadwalader. One of these, a large urn, is adorned with figures and military emblems, while the other, a tureen, bears repousse floral motives. Slightly later in date is the pair of gold sauce boats, made in London in 1855, which are adorned with the forms of marine life appropriate to their shape.

Specimens of the bold floral carpet designs of about 1870, with gaily colored naturalistic flowers are lent by the Alexander Smith & Sons Carpet Corporation.

Snuff Boxes Sold
For Good Sums in
Berlin Dispersal

BERLIN.—A day's sensation was aroused through a *Daily Express* dispatch reporting that Ball & Graupe in Berlin were to sell the former Czar's crown jewels. The auctioneers had announced that the material emanated from a princely treasury, and in addition it had transpired that the Soviet representative in Berlin acted as consignee. Nevertheless, the conclusion that the Czar's jewels must necessarily be among the lot was wrong. The truth is that the objects formerly belonged to Russian princes whose property was likewise seized by the Soviet government. Hence those among the audience who were greedy for sensation were disappointed. In the following list some of the most interesting prices obtained at this auction are cited:

	MARKS
Snuff box in Rococo style with floral decoration set with rubies and diamonds	600
Snuff box made of gold and adorned with enameled decor, Paris	1,350
Snuff box with miniature portrait, Paris, 1770	1,875
Snuff box made of gold, with enameled miniature, Paris, 1780	1,150
Snuff box with miniatures on ivory	1,150
Diamond brooch	2,100
Opera glass set with diamonds and adorned with enameled medallion	5,550
Enameled snuff box in the shape of a duck	580
Snuff box with enameled decoration, XIXth century	600

1933 O'Keeffe Show A Fine Revelation Of Varied Powers

By RALPH FLINT

Within the limits of the present group of canvases that grace the galleries of An American Place, one finds the whole story of Georgia O'Keeffe's pictorial progression set forth with special clarity and emphasis. Alfred Stieglitz has selected a variety of earlier works to supplement her latest conceptions, with the result that a remarkably well balanced version of the O'Keeffe tradition is to be had. There are many who think of this premier American woman painter as a practitioner mainly concerned with gigantic callas and petunias, while others, coming upon her Western studies of blanched bones and Mexican crosses, remember her as a rather terrifying young woman bent on grim research into the mysteries of death in the desert. Then she has done her bit by the New York skyscraper, even to the point of characteristically pinning a rose on it, and the New England barn has received a very handsome accolade at her hands. In between Miss O'Keeffe has scaled the heights of symbolic imagery, from starkest statement of cosmic conditioning to softest hint of shifting vapors and prismatic radiation. There is also a straight landscape phase of her work that is important.

To get the real O'Keeffe, all of these various sides of her painting should be taken into account, and I am glad, therefore, that those who come to An American Place this year will get a full and satisfactory statement of her powers. As time goes on she seems to emerge out of the earlier O'Keeffe about whom so much has been written and talked. At one time it seemed as if her tradition, too fully blown, was about to sweep her away into a nebulous literary apotheosis, well before her time. But the strength with which she has stated her case this season, plus the well chosen examples of her earlier work—work that really belongs to the present day O'Keeffe of the fuller vision and the more finely tempered edge—should startle those whose concept of her art has remained only partially informed. It is a pictorial round-up of a painter whose work is one of the outstanding wonders of our immediate time. If Miss O'Keeffe made her early reputation on lilies and petunias psychologically magnified, she has remained to enlarge her borders beyond the limits of most of her contemporaries. She has never stayed still. She has lived, and her art has taken on the increase, although it is essentially the same O'Keeffe throughout.

If you take the trouble to study the present group of canvases, you may find out something of the unusual blend of qualities that go to make up this peculiarly individualized artist. Take first the marvelously mysterious "Black Iris" of 1926, that haunting evocation of the heart of a flower given by her art an extra fragrance of feminine enfoldment. Perhaps it is her masterpiece among flower-paintings. Take next the "Green Mountain, Canada," done this summer at Gasby Bay, and as fine a landscape as anything that has been shown in the Manhattan galleries in a long while. It is crisp and clear and



"THE FENCING MASTER"

In the collection of paintings from the estate of Miriam D. Thropp of Washington, D. C., and of Willis Vickery of Cleveland, with additions from other sources, to be dispersed at the American-Anderson Galleries on January 19.

By FANTIN-LATOURE

cunningly informed, a lyric utterance that is forthright, man-like in sentiment, subtle in play of curve and angle. Somewhere in here I should like to mention the little heart shaped "Autumn Leaf," of this year's vintage, sharp, severely cast, a little bitter, miles removed from the melting mood of the "Black Iris" yet still the same O'Keeffe.

Then, to wind up with, look at the smaller of the two crosses that she brought down from the North this summer, the slender one with blue and white water racing past. The "Cross with Sea" is the climax of her many crosses, a design so alive as to line and edge and pattern that it will probably never be bettered. Her other and more spectacular "Cross with Red Heart" is a stunning piece, and I am looking forward to seeing what certain people make of it, particularly Henry McBride who has always been intrigued with this side of her art. These three canvases, with perhaps the little autumn leaf thrown in for good measure, should serve to persuade the town that there is an artist in our midst who cannot be put down as merely a glorifier of lilies or apostle of the cross.

Here is painting in its fullest estate, ripe with beauty, touched with grace, buoyant with vision, sure in execution, clear as to character, with facets opening in a variety of angles, with a continual feeling of unfoldment. There are many other things I would like to speak of in detail were more space available, but I must at least point out how Alfred Stieglitz has put together in one of the inner rooms a set of six or seven canvases that form a distinct chapter of her art, a chapter that is intimate, mystic, richly experienced. I can only hope that the town will not neglect this unusual opportunity to study O'Keeffe. It is the best showing that she has ever made, and marks a definite station in her extraordinary career.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
30 East 57th Street

January 14—Tapestries, rugs and objects of art from various owners. Now on exhibition.

January 16—The Shavian Collection of Prof. Archibald Henderson. Now on exhibition.

January 19—Paintings from various collections. Now on exhibition.

January 21—French and English Decorative Furniture and Objects of Art from Syrie Maugham, Inc., with Selections from the stock of Syrie, Ltd., of London. Now on exhibition.

National Art Galleries
Rose Room, Hotel Plaza

January 20—Paintings from the collection of Sidney Abbey, Esq., of Paris and London. Exhibition begins January 15.

January 20, 21—Furniture and decorative objects from various consignors. Exhibition begins January 15.

BOURDELLE SHOW DELAYED TEN DAYS

The exhibition devoted to sculpture by Bourdelle, selected by the College Art Association, which was to open last Wednesday at the Museum of French Art, 22 East 60th Street, will be postponed until January 20, owing to delayed arrival of the pieces from France. A temporary display which is now on view, is devoted to XVIIIth century French portraits.

The new building was opened as scheduled by Paul Claudel, Ambassador to this country from France.

Fine Hellenistic Marble Head Goes To Minneapolis

MINNEAPOLIS.—The Minneapolis Institute of Arts has recently acquired from the Brummer Galleries an important small marble head of Aphrodite dating from the Hellenistic period. Despite the violence of time and accident this sculpture, which was secured through the Dunwoody Fund, is of a melting beauty. In the quiet oval of the lovely face, with its tender, brooding expression, we see nothing of the goddess, and everything of the woman.

Smaller than life size, the head has at some time been severed from the rest of the body, but happily the break is at the base of the throat, the full columnar throat so loved by the Greeks. The longish eyes, with lids not widely open, are dreamy; the small, full mouth is sensuous. The breadth of the nose where it joins the brow is a characteristic we find in the sculpture of Praxiteles, whose influence spread through a wide area in the course of a hundred years. The nose has been badly damaged, and the round chin completely broken by what appears to have been a single blow with some sharp, pointed instrument. There are a few scratches on the right cheek, but the left is marvelously smooth and perfect, and in its untroubled curve one feels intuitively the very essence of the beauty of youth.

The treatment of the hair, which the sculptor has modelled in soft waves, is pleasantly naturalistic, and its roughened surface harmoniously complements the smooth texture of the skin.

An unusual feature is the piercing of the ears, as if for metal earrings. These piercings were probably not a part of the original statue, however,

Inauguration of Worcester Museum A Notable Event

(Continued from page 4)

the Rhode Island School of Design; Dr. Theodore Sizer of the Yale University Gallery of Fine Arts and Mrs. Sizer; Alan Priest of the Metropolitan Museum of Art; Josiah P. Marvel of the Springfield Art Museum; Jere Abbott, Director of Smith College Museum of Art; Harold W. Parsons of the William Rockhill Nelson Trust; Gordon Washburn, Director of the Albright Art Gallery; Winslow Ames, Director of the Lyman Allyn Museum in New London, and Mrs. Ames; Charles H. Sawyer of the Addison Gallery, Andover; Mr. and Mrs. Charles Morgan of Amherst College; Mr. and Mrs. Roland J. McKinney of the Baltimore Museum of Art; Miss Lucy Aldrich, of the Rhode Island School of Design; Henry McIlhenny of the Fogg Art Museum; and Wm. T. Aldrich of Boston, architect of the museum, and Mrs. Aldrich.

Among the critics who attended the opening were: Edward Alden Jewell of *The New York Times*; Ralph Flint of *The Art News*; Malcolm Vaughan of *The New York American*; Dr. Alfred M. Frankfurter of *The Fine Arts*; Mrs. Margaret Bruening of *The New York Evening Post*; Carlyle Burroughs of *The Herald Tribune*; Virginia Nirdlinger of *Parnassus*; Forbes Watson, Mrs. Helen Appleton Reed of the *Brooklyn Eagle*, and Rita Wellman of *Town and Country*. Editors and representatives of other publications numbered Miss Hope C. Skillman of *Parnassus*, Mrs. Ewen MacVeagh of *The Junior League Magazine* and Mrs. Lydia Allison of *The Park Avenue Social Review*.

Other well known scholars, collectors and artists who were among those present include Dr. Rudolph M. Riefstahl, Richard Owen of Paris, Mrs. Frances Pollak of the College Art Association, Mr. and Mrs. Eugene Speicher, Miss Eleanor Lambert, Mr. and Mrs. Thomas Fauster, Mr. and Mrs. Philip Hofer, Bernard Lintott, and Maurice Sterne.

CHICAGO

Four rare prints have recently been added to the Print Department of the Art Institute of Chicago. They consist of two copper plate engravings and two woodcuts purchased from the John H. Wrenn Fund. One of the engravings is by the anonymous late XVth century artist who is called "The Master of the Navette," and also Master I. A. of Zwoll. The engraving is entitled "Christ on the Cross Between Two Thieves." The two woodcuts are by Holbein and Dürer. Holbein's "The Duchess" is one of his famous series, "The Dance of Death." The Dürer is entitled "The Schoolmaster," which was cut in 1510, and is one of three broadsides the artist made in that year. The fourth print is a copper engraving, "The Kermess of St. George's Day," a realistic Breughel engraved by Hieronymus Cock.

but made two or three centuries later, possibly in the Greco-Roman period. The marble, which is from the famous quarry at Mount Pentelicus, has, in the course of centuries, taken on a pale, golden color which adds to the illusion of reality.

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MULLIKEN AUCTION REALIZES \$360,431

(Continued from page 3)

We print below a complete list of the prices and purchasers of the paintings, as well as the highest figures obtained in the sessions devoted to rugs, furniture and clocks:

PAINTINGS

- 1—Adelaide Labille-Guiard, "Portrait of the Artist"; M. H. Schuyler.....\$1,200
- 2—John Opie, "Portrait of the Artist"; James Wheeler.....1,800
- 3—Nicolas de Largilliere, "La Marquise de Bethune"; James Wheeler.....2,600
- 4—Carle Van Loo, "Mme. de l'ompadour"; Ehrich Galleries.....1,500
- 5—Richard Cosway, "Miss Dorothy Styles"; M. H. Schuyler.....2,300
- 6—Nicolas de Largilliere, "La Vicomtesse D'Emonville"; M. H. Schuyler.....700
- 7—Sir Peter Lely, "Lady Temple"; J. Bleibtreu.....1,100
- 8—Samuel Drummond, "John Thomas Thorpe, Esq."; James Wheeler.....2,500
- 9—Francois Hubert Drouais, "La Marquise D'Autin"; M. H. Schuyler.....1,300
- 10—Nicolas de Largilliere, "Portrait of a Nobleman"; James Wheeler.....1,000
- 11—Charles Amadee Philippe Van Loo, "Mme. Favart, The Actress"; M. H. Schuyler.....550
- 12—Sir Peter Lely, "Queen Catherine of Braganza"; Ehrich Galleries.....1,300
- 13—Pierre Mignard, "La Duchesse D'Orleans"; Dr. E. A. Noble.....900
- 14—Francis Cotes, "Frances Burdette"; Ehrich Galleries.....4,800
- 15—Jean Raoux, "Mlle. Salle, the Opera Dancer"; M. H. Schuyler.....550
- 16—Paulus Moreelse, "The Shepherdess"; James Wheeler.....1,700
- 17—Pierre Mignard, "Queen Marie Therese, Wife of Louis XIV"; M. H. Schuyler.....1,500
- 18—Sir Godfrey Kneller, "Portrait of a Lady of Quality"; M. H. Schuyler.....1,100
- 19—Robert Tournieres, "La Duchesse de Villars"; John E. Dehn.....800
- 20—Jean Baptiste Greuze, "Young Girl With a Letter"; J. Raines.....6,500
- 21—Hyacinthe Rigaud, "Philippe, Duc D'Orleans"; James Wheeler.....350
- 22—Sir William Beechey, "R. A. 'Portrait of a Gentleman'; Ehrich Galleries.....1,500
- 23—Sir Godfrey Kneller, "Mr. Dalzell"; O. Hammerstein, 2nd.....350
- 24—Francois Hubert Drouais, "Mme. du Barry"; Ehrich Galleries.....6,600
- 25—Thomas Hudson, "Portrait of a Lady in a White Satin Dress"; Wm. M. Gower.....600
- 26—Francis Cotes, "Portrait of an Officer"; Averell House.....2,600
- 27—Robert Tournieres, "La Marquise de Liancourt"; H. E. Russell.....500
- 28—John Opie, "The Girl with the Ring"; J. Raines.....9,000
- 29—Pierre Mignard, "The Dauphin, Son of Louis XIV"; Mrs. M. Duis.....600
- 30—Lawrence, "Master Thornhill"; H. E. Russell, Jr., Agent.....7,500
- 31—Sir William Beechey, "H. R. H. Princess Sophia, Duchess of Gloucester"; F. H. Amann.....600



"GOSSIPS"

This painting was acquired by the Luxembourg from a recent exhibition of the artist's work held in Paris by the Valentine Galleries. During the past year canvases by this American have been added to the permanent collections of the Metropolitan Museum, Detroit Institute of Arts, Cleveland Museum, Phillips Memorial Gallery and the Whitney Museum of American Art.

By EILSHEMIUS

- 32—Carle Van Loo, "Queen Marie Leszczinska, Wife of Louis XV"; James Wheeler.....1,600
- 33—Van Dyck, "Elizabeth, Countess of Devonshire"; A. B. Sackett.....6,100
- 34—Sir Peter Lely, "La Comtesse de Grammont"; Ehrich Galleries.....7,700
- 35—Van Dyck, "Lady Digby"; J. Raines.....10,300
- 36—Vigée Lebrun, "Princess Sappheha"; Ehrich Galleries.....5,100
- 37—Pierre Mignard, "Marie Mancini, Princess de Colonna"; Ehrich Galleries.....2,600
- 38—Sir Peter Lely, "Margaret Howard, Countess of Orrery"; Wm. Fox.....1,700
- 39—Vigée Lebrun, "Queen Marie Antoinette"; Wm. D. Cox, Inc.....2,600
- 40—Nattier, "La Comtesse de Clermont"; Frederick Bucher.....7,500
- 41—Raeburn, "James Wardrop, Esq."; William Douglas.....10,100
- 42—Sir William Beechey, "Elizabeth, Countess de la Warr"; Ehrich Galleries.....8,000
- 43—Romney, "La Marquise de Treville"; H. E. Smith.....10,000

- 44—Nattier, "La Comtesse de Mailly"; John Becker Gal. Inc.....7,100
- 45—Romney, "Hugh Scott, Esq., of Arden"; French & Co.....6,600
- 46—Sir William Beechey, "H. R. H. Princess Amelia, Daughter of King George III"; James Wheeler.....4,500
- 47—Keynolds, "Mme. Schindlerin, the Singer"; Schwartz Galleries.....7,100
- 48—Romney, "Lady Hamilton, as Ariadne"; J. Raines.....6,100
- 49—Sir William Beechey, "H. R. H. Princess Augusta Sophia, Daughter of King George III"; Mrs. K. Devlin.....1,300
- 50—Romney, "John Blackburne, M. P."; G. Beekman.....9,100
- 51—Lawrence, "Mrs. Raikes and Daughter"; L. J. Marion, Agent.....17,100
- 52—Gainsborough, "Mrs. Ralph Bell"; Daniel Sickles.....10,600
- 53—Lawrence, "Lady Maria Oglan"; James Wheeler.....5,000
- 54—Romney, "Lieut.-Gen. Sir Archibald Campbell, K. B."; A New England Museum.....8,000
- 55—Gainsborough, "The Hon. Mrs. Hamilton"; A New England Museum.....5,000

- 56—Francis Cotes, "Mrs. Fortnum"; A New England Museum.....5,000
- 57—Nicolas de Largilliere, "Le Marquis de Montreux"; James Wheeler.....800
- 58—George Henry Harlow, "Lady with a Parrot"; James Wheeler.....5,500
- 59—Tintoretto, "The Toilet of Juno"; James Wheeler.....1,300
- 60—Nattier, "Mme. Adelaide, Daughter of Louis XV"; E. L. Knapp.....6,100
- 61—John Jackson, "Henry Didier, Esq., of Baltimore"; Frank T. Byrne.....600
- 62—Raeburn, "Mrs. William Urquhart"; Carl Brandt.....8,600
- 63—British School, XVIIIth century, "Mrs. Woods, of Gloucester"; Wm. M. Gower.....1,100
- 64—Gainsborough, "Miss Boone, Daughter or Niece of Thomas Boone, Governor of South Carolina"; James Wheeler.....6,500
- 65—Gerritt Van Honthorst, "Prince Maurice of Bohemia"; James Wheeler.....900
- 66—Gainsborough, "Lady Knighton"; Ehrich Galleries.....5,000

- 67—John James Masquerier, "Portrait of a Lady in a White Turban"; James Wheeler.....1,900
- 68—Louis Michael Van Loo, "La Comtesse de Beaufort"; W. A. Anderson.....1,200
- 69—Raeburn, "Rev. John Lockhart, D.D."; Daniel Sickles.....2,700
- 70—Nicolas de Largilliere, "Mme. de Caumartin"; James Wheeler.....700
- 71—Reynolds, "Lady Sarah Bunbury"; James Wheeler.....3,800
- 72—Louis Tocque, "La Comtesse de St. Florentin"; C. J. Voorhes.....900
- 73—Nicolas de Largilliere, "La Marquise de Rochebrune"; A New England Museum.....1,900
- 74—Adelaide Labille-Guiard, "Mme. Dubois"; James Wheeler.....900

RUGS AND CARPETS

- 128—Chinese rug, Ch'ien-lung; golden yellow field; Starbuck & Hunt.....\$1,000
- 133—Chinese carpet, Ch'ien-lung; pale golden yellow field; Starbuck & Hunt.....800
- 169—Antique North Persian Mina Kheni carpet; Mrs. M. B. Philipp.....580
- 175—Yezdt carpet; sapphire blue field; H. E. Russell, Agent.....1,500
- 179—Kurd carpet; golden yellow field; Mrs. Ralph Miller.....550
- 181—Antique Khorassan carpet; closely woven with an all-over Herati trellis design; Lenygon & Morant, Inc.....500
- 182—Sensu carpet; closely woven in a deep blue-black ground; A. N. Bade, Agent.....950

CLOCKS AND FURNITURE

- 232—George I walnut bracket clock, George Graham, London, about 1720; B. D. Radcliffe.....1,850
- 234—Chippendale carved mahogany tall-case clock with "Director" case, John Archambo, London, about 1760; I. G. Underwood.....1,150
- 236—William and Mary walnut marquetry tall-case clock, Daniel Quare, London, about 1695; A. E. Mudge.....1,200
- 237—Charles II walnut marquetry tall-case chiming clock, Johannes Fromanteel, London, about 1680; J. C. Grunewald.....1,000
- 238—Charles II palisander tall-case clock, Samuel Knibb, London, about 1665; at one time in Windsor Castle, collection of George IV; M. B. Alexander.....3,100
- 277—Chippendale carved mahogany and petit point claw-and-ball foot armchair, English, XVIIIth century; M. A. Linah, Agent.....1,025
- 277A—Chippendale carved mahogany and petit point claw-and-ball foot armchair, English, XVIIIth century; companion to the preceding; M. H. Schuyler.....1,000
- 287—Queen Anne carved and inlaid walnut card table with needle-point top, English, early XVIIIth century; I. G. Underwood.....2,900
- 288—Set of four Charles II turned walnut side chairs in original Mortlake tapestry, English, XVIIIth century; M. H. Schuyler.....2,800
- 291—Set of eight finely carved mahogany shield-back dining chairs, Adam style; Mrs. David S. Cowles.....1,000
- 292—Set of eight finely carved mahogany shield-back dining chairs, Adam style; Mrs. David S. Cowles.....1,000
- 293—Chippendale carved mahogany extension dining table; Mrs. David S. Cowles.....1,200
- 296—Eight Cromwellian turned walnut and leather side chairs, English, XVIIth century; B. D. Radcliffe.....1,040

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SYRIE MAUGHAM FURNITURE AND DECORATIONS

Exhibition Now On Sale, January 21

Very attractive furniture and decorations, principally English and French, but including some Italian and other examples, are included in the sale of the stock of Syrie Maugham Inc., which will be dispersed at the American-Anderson Galleries on the afternoon of January 21. The auction, which is held by order of Laura A. Welsh, assignee for the benefit of creditors, also comprises selections from the stock of Syrie Ltd., of London. Exhibition is now on.

The offerings of this dispersal, dating mainly from the XVIIIth, XVIIIth and XIXth century, include very desirable polychromed lacquered and parcel-gilded pieces, as well as early Chinese painted silk wall hangings and screens, and XVIIIth century Venetian glass chandeliers. A small group of charming Biedermeier examples also appear in the catalog. Deserving special attention in the XVIIIth century English group, is a James II tall-back arm chair in black and gold lacquer, with a pair of matching side chairs, all with ivory damask cushions. Two charming Queen Anne pieces—a barrel back wing chair and an inlaid walnut chest on chest should be especially noted in the early XVIIIth century series. Fine Adam pieces include a pair of gilded tripod gueridons, with characteristic rams' mask ornaments; a pair of painted and parcel-gilded side chairs with oval backs; a settee with polychromed decoration of trailing leafage, and a bergere covered in ivory damask. Other highly desirable specimens which appear in the English XVIIIth century selections number an interesting Chippendale piecrust table with snake feet; a Hepplewhite lacquered and parcel-gilded sofa in the French taste, and a colorful dressing table with chinoiserie decorations in vermilion lacquer. Turning to the mirrors, one finds some handsome George II specimens in gilded gesso, one of which comes from the Kent Gallery in London. XIXth century English furniture is represented most notably by a Sheraton group placed at about 1810, featuring various attractive mahogany card and sofa tables.

Charming examples of the Louis XVth period appear among the offerings of XVIIIth century French furniture. Of these we may mention a lacqué and gilded fauteuil, upholstered in contemporaneous silk floral brocade; a graceful canapé in cerisier wood, coming from Southern France



"THE SPIRIT OF THE DANCE" By WILLIAM ZORACH
This version in plaster of the sculpture, rejected by the Rockefeller Center Music Hall, is now on view at the Downtown Galleries.

and a parcel-gilded lacqué bergere covered in shell-pink brocade of the period. In the Louis XVI group appears an inlaid acajou cartonnier from the collection of the Countess of Yarborough, as well as attractive side and occasional tables in this same wood. Among the larger pieces, there is a Louis XVI walnut draw top dining table and a finely sculptured mantel of marble from the Pyrenees. Desirable French XVIIIth century lighting fixtures include a brass and crystal lustre chandelier composed of two ringed and festooned coronets.

A number of delightful Chinese screens and wall decorations add further interest to the sale, chief among them being a set of nineteen panels of XVIIIth century painted salon paper from the collection of Adolph Loewi of Venice. This series, which is exceptionally fine in color, has a highly decorative design of flowers, exotic birds and butterflies. Another offering in this section of the catalog consists of a pair of screens and four panels of Chinese XVIIIth century painted silk, now so much in demand for interiors, and comprising sufficient material for the decoration of a small salon. The fabric is beautifully painted with floral motives, while the screens are of the three-fold type.

An unusually large number of Aubusson carpets, totalling eleven in all, further contribute to the interest of the dispersal. Among these, two Empire examples placed at about 1810,

are particularly noteworthy. Other rugs include an XVIIIth century Herat carpet with sapphire blue field and scarlet border with reversed cypresses and inter-locking pear pattern; an antique Samarkand rug with scarlet pomegranates on a slate-blue field and an XVIIIth century Chinese column rug with five clawed dragons pursuing the precious jewel on a saffron ground.

In a small group of Italian furniture and decorations, one finds such decorative pieces as a late XVIIIth century four-fold screen in green and gold paper, while the lacqué and parcel-gilded furniture comprises a pair of side chairs with fan-shaped backs, a charming Louis XV poudreuse, an early XIXth century lit de repos, and a pair of rare Directoire gueridons. The Italian interpretation of the Louis XV style is further illustrated by a capricious white and gold lacqué slant-front desk. From the collection of the Duke of Leeds, Hornby Castle, come two companion pairs of decorative paintings with scenes from the Comedia del Arte, and two matching crystal lustre chandeliers, both Italian of the XVIIIth century. Further to be mentioned among the chairs, are a dining room set of ten of the Louis XVI period, covered in green leather and a pair of decorated lacqué Venetian armchairs, circa 1700, upholstered in brocade. Unusual among the Italian clocks is a Venetian time-piece in parcel-gilded walnut supported by dolphins and crested by the figure of St. Mark.

THROPP, VICKERY, BOSKERCK ET AL. PAINTINGS

Now on Exhibition Sale, January 19

A large number of landscapes by American artists appear in a sale of paintings to be held at the American-Anderson Galleries the evening of January 19. This dispersal also features two Rembrandt Peale companion "porthole" portraits of George and Martha Washington. The consignments in this sale come from the estates of Miriam D. Thropp of Washington, D. C., Willis Vickery of Cleveland, Ohio, formerly one of the Supreme Court Judges in that State, and Robert W. Van Boskerck. Also included in the auction are a group of paintings which have been sent from England by A. T. Walker of Bristol. The collection is now on exhibition.

The offerings comprise works by a large number of well known American landscape artists. Four canvases by Van Boskerck, including Adirondack and pastoral subjects, acquire added interest from the fact that they come direct from his estate, being sold by order of the artist's sister. Three examples are by Bruce Crane, while John Francis Murphy is represented by two canvases. The work of Tryon, Twachtman, Homer D. Martin, Henry Golden Dearth and Elliott Daingerfield in this genre is also finely illustrated. In the American group Ryder's "Rosa-

lind and Celia" will also attract attention.

The Rembrandt Peale depictions of George and Martha Washington which are of the same type as the original porthole portrait in the Capitol at Washington, have passed through the collections of John Isaiah Northrop and of his daughter, Mrs. J. A. Hall, Copake Falls, N. Y., and are dealt with in John Morgan and Mantle Fielding's *The Life Portraits of Washington and Their Replicas*, 1931.

In the French group is found "The Fencing Master," a signed portrait study by Fantin-Latour, as well as another work by the same artist entitled "Après le Bain." From the Mallet collection comes Corot's "Narcoussis; Route à Travers Champs," signed and illustrated in Robaut's *L'Oeuvre de Corot*, 1905, Vol. III. Of further interest in this category are a signed canvas by Pissarro, "The Road to Corot's Studio;" two Boudins—a "Fecamp; Harbor Scene" dating from 1892 and a characteristic marine and two Monticelli, one of them being "Bacchanalian Festival," a signed panel.

XVIIIth century English portraits and landscapes and a small number of early Dutch and other works make up the balance of the catalog. Featured among the Dutch paintings is a "Portrait of a Lady" by Cuyp, signed and dated 1636. Accompanying this canvas, is a photostat of a MS. certificate of Dr. W. R. Valentiner, dated Detroit Dec. 25, '27, stating that "The painting reproduced in this photograph is in my opinion a characteristic work by Jacob Gerrits Cuyp; the picture is in good state of preservation."

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NATIONAL ART GALLERIES

GROUP PAINTING SALE

Exhibition, January 15
Sale, January 20

Paintings by old masters of the English, French, Dutch and Italian schools, sold by order of Sidney Abbey, Esq., of Paris and New York, will be offered at the National Art Galleries, Rose Room, Hotel Plaza, on Friday evening, January 20, at 8 p. m. Exhibition commences Sunday, January 15.

Works by English artists, mainly of the XVIIIth and early XIXth centuries form one of the largest and most attractive groups in the dispersal. Especially notable are the "Portrait of Lady Cadogan," by Zoffany, with endorsement by W. Roberts, and a charming Cotes "Portrait of Miss Mary Herbert," also vouched for by this same authority. The landscapes include examples by Morland, Richard Wilson, John Crome and one by Constable, entitled "More Park," from the collection of Mrs. Chambers. In addition to the portraits previously mentioned there are a Beechey and a Lawrence, both endorsed by Roberts; depictions of women by Cosway and Sir John Watson-Gordon and two charming portrayals of children by William Owen and Sir Godfrey Kneller. A small number of sporting subjects include a Herring St. Leger subject, signed, and a lively scene from these same races by Benjamin Marshall.

Among the examples by Dutch and Flemish masters, which feature a painting called "Musical Conversation," by Caspar Netscher, there are also characteristic works by Cuyp, Cornelis de Vos, Susterman, Van Marcke and Lingelbach. In addition to various attributed works and examples of the XVIIIth century ateliers, one finds in the Italian series an interesting Lorenzo Costa, entitled "The Marriage of Saint Catherine."

Further to be noted in the sale are landscapes, interiors and portraits by such French masters as Troyon, Greuze, Theodore Rousseau, Decamps and Henner, while in the American group one finds two Hudson River scenes by Inness, a bust portrait of Joseph Jefferson II by Sully and a portrait sketch of a young man by William Chase.

NATIONAL ART GALLERIES

ABBEY FURNITURE

Exhibition, January 15
Sale, January 20, 21

The National Art Galleries, Rose Room, Hotel Plaza, will sell on the afternoons of January 20 and 21 French furniture of the Louis XIV and XV periods as well as Régence, Directoire and Empire examples. These pieces, together with some interesting antique English and Italian Renaissance examples, are to be sold by order of various consignors. Further features of the dispersal include a large group of charming Georgian, Adam, Queen Anne and Sheraton mirrors, French clocks, antique English and Chinese porcelains, stump and straw work pictures and other objets d'art.

Some interesting collectors' specimens appear in the French group, among which we may mention especially an important Louis XIV gilt settee

and two chairs, while a Louis XV secretary-bookcase is a rare and unusual example of the provincial cabinet-maker's art. Also outstanding in this section is a gilt throne chair of the first Empire period, with female caryatids. A régence marquetry kingwood hall table, formerly in the collection of a French diplomat, is likewise of extremely fine workmanship. Several delightful Louis XV pieces, a set of three Renaissance state arm chairs and an important Napoleon III throne chair are among the other desirable offerings in this category.

The English specimens feature a set of twelve Irish Chippendale style mahogany dining-room chairs, made in Dublin during the XIXth century, as well as a Sheraton style satinwood love-seat. The Carolean, Adam, Queen Anne, William and Mary, Charles II, Hepplewhite and other styles are also well represented in various attractive single pieces, as well as by handsome sets of chairs.

A number of finely carved XVIIIth and XVIIIth century armchairs are to be found in the Italian group, as well as other rich pieces in the style of the Renaissance. Further deserving of mention are a few Flemish, Italian and Spanish carvings, andirons, antique lighting fixtures, etc.

C. A. A. Organizes

Its Cooperative Artists' Group

The College Art Association announces that the long planned Artists' Cooperative, to be called the C. A. A. C., is now to take definite form. Letters have been sent to two thousand artists, museums, art patrons, etc., in connection with the New York Showing of the International-1933 at Rockefeller Center on February 6, asking for enrollment in this group to be organized for the benefit of artists.

"The College Art Artists' Cooperative will not have a limited purpose. It will seek to devote itself to the actual needs of the artist, changing in its trend as these needs change. At this time, as you are aware, the most pressing need is a material one and the Cooperative is therefore planning to devote toward this project a portion of the proceeds of the International-1933 Exhibition of Contemporary Painting when it is shown at Rockefeller Center.

"Your suggestions, criticisms and assistance are not only welcome, but very urgently requested. This Cooperative is not an adjunct of any group but belongs to the artists and we want to make it truly yours. A working committee composed of American artists is in process of formation and any problems which you may have or any solution of problems which you may be able to offer will be placed before this Committee. We promise you that we will not be bound up by red tape, that we will make an honest effort to be of immediate assistance when the need is urgent, that we will try to give our work a constructive trend so that its value may be lasting and that the Cooperative is and will remain open to all artists."

GALLERY NOTE

Mrs. Gladys C. Barling, of the Metropolitan Galleries, gave a lecture on Gilbert Stuart on January 3, at the invitation of the Twentieth Century Club, of Goshen, New York.

Notable Rembrandt

Loaned by Levy to The Higgins Armory

(Continued from page 3)

and ready for the tournament in their full steel panoply. Here are also shown many other superb master-pieces of the armorer's art of various types, many of them lavishly engraved, embossed, damascened and gilded for royal patrons. However, the early Gothic armor, which is entirely without ornamentation, must be ranked among the rarest and most beautiful of Mr. Higgins' treasures. Here the completely functional purpose results in graceful form, line and ingenious articulation, which not only protected the life of its wearer without impeding action, but also produced suits which rank as genuine works of art. In addition to these Gothic and XVIth century pieces, Mr. Higgins' collection also comprises representative examples of the later periods when the introduction of gunpowder and the final supremacy of firearms resulted in an almost complete change of styles.

By means of chemistry, the microscope, spectrograph, X-ray and ingenious testing machines, various steel suits of armor in the collection are compared at the adjoining plant with our modern products. All the so-called "lost arts" are today known to engineers. Realizing the great art of the early craftsmen, Mr. Higgins looks to the examples of their work to improve design and restore the ancient standards of beauty to modern industrial products. The response of the public to this idea is demonstrated by the fact that twenty-three thousand visitors have been admitted to the museum since it opened last year, excluding the holiday, Sunday or concert crowds.

The great Rembrandt portrait now on loan to the Armory was featured in the Loan Exhibition of Paintings by Old Dutch Masters held in the Metropolitan Museum of Art in 1909, and in the Rembrandt exhibition at Detroit in 1930. It is also dealt with in all the standard publications on the artist's major works. The Marquis d'Andelot was Gaspard IV, seigneur de Chastillon, son of Gaspar de Coligny and Anne de Polignac.

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Twelve copies of Buddhist sutras, or texts, each adorned with a painting, form an interesting exhibition in the Japanese Gallery of the Cleveland Museum. Baron Takashi Masuda, of Japan, has generously permitted these unusual scrolls to come to this country. Rarely does one see a genuine work of the Fujiwara Period, 889-1192, and Cleveland is fortunate indeed in having the opportunity to examine such excellent copies.

The original set preserved at State Treasures, consists of thirty-two scrolls of sacred texts copied by hand from Buddhist scriptures, which are decorated with magnificent paintings.

The Gallery of Living Art Has Fifth Birthday

The Gallery of Living Art at New York University celebrated its fifth birthday in December, and in honor of this occasion the gallery has been rearranged and rehung. The collection now numbers one hundred and twenty-two paintings, water colors and prints. To its holdings, there was added early in December one of the paintings from John Marin's current exhibition. This picture, "Seascape," is the first of this artist's oil paintings to be sold.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street.—Sporting prints, fine etchings, engravings and mezzotints.

American Academy of Arts and Letters, Broadway at 155th St.—Paintings by Gari Melchers.

American Fine Arts Society Galleries, 215 W. 57th St.—Forty-second annual members' exhibition, Jan. 16-Feb. 5.

American Folk Art Gallery, 113 West 13th Street.—Early American painting and craftwork.

An American Place, 509 Madison Ave.—Paintings new and old by Georgia O'Keeffe, to Feb. 22.

Arden Gallery, 460 Park Avenue.—Special exhibition of work by Gabriele Castagno, Jan. 18-28.

Art Center, 65 East 56th Street.—New materials, new products and new uses, under the auspices of the National Alliance of Art and Industry, Jan. 16-Feb. 14.

Artists' Gallery, Towers Hotel, Brooklyn.—One man show of paintings by James Knox.

Averell House, 142 East 53rd Street.—Sporting prints, modern sculpture and art for the garden.

Babcock Art Galleries, 5 East 57th St.—American paintings and water colors.

Bachstutz, Inc., the Sherry-Netherlands, Fifth Avenue and 59th Street.—Stefan Von Aupitz collection.

Barbizon Plaza Hotel.—Paintings in gouache by Stuart Edie, to Jan. 28.

John Becker, 520 Madison Avenue.—Water colors by Sam Charles, to Jan. 28.

Belmont Galleries, 576 Madison Avenue.—Primitives, old masters, period portraits.

Böhler & Steinmeyer, Ritz Carlton Hotel.—Paintings by Old Masters.

Bourgeois Galleries, 123 East 57th Street.—Old and modern paintings.

Brooklyn Museum, Eastern Parkway, Brooklyn.—Original color prints by American artists, to Feb. 6.—Opening of the new decorative arts wing; special exhibition of Egyptian art.

Brummer Gallery, 55 East 57th Street.—Sculpture by Maillol.

Butler Galleries, 116 East 57th Street.—Paintings "suitable for decoration."

Ralph M. Chait, 600 Madison Avenue.—The Ma Chang Kee collection of ancient Chinese bronzes.

Carnegie Hall Art Gallery, 154 West 57th St.—Members' exhibition of paintings and prints.

Cheshire Gallery, Chrysler Building.—Paintings and drawings by Charles Loggia, through Jan. 27.

Columbia University, Philosophy Hall.—Walter Scott centenary exhibition of mss. first editions, etc.; Teachers College—Show of children's art work.

Contemporary Arts, 41 East 54th Street.—Paintings by Francis Criss, to Feb. 4.

Delphic Gallery, 9 East 57th St.—Caricatures by Abe Birnbaum and paintings of New York by Ronchi.

Demotte, Inc., 25 East 78th Street.—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street.—One piece exhibition of a sculpture by Zorach, entitled "Spirit of the Dance," paintings by Bernard Karfiol; Jan. 17-Feb. 4.

A. S. Drey, 680 Fifth Avenue.—Special exhibition of Italian Primitives.

Durand-Ruel Galleries, 12 East 57th St.—Retrospective exhibition of paintings by Pissarro, to Jan. 24.

Ehrlich Galleries, 26 East 57th Street.—25th annual exhibition of paintings of the Madonna. Mrs. Ehrlich—Antique furniture and gifts.

Eighth Street Gallery, 61 West 8th Street.—Paintings by Mark Datz, to Jan. 21.

Fearon Galleries, 25 W. 54th St.—Paintings by Roland Strasser, done in Bali, opening Jan. 16.

Ferargil Galleries, 63 East 57th Street.—Recent portraits, landscapes, and etchings by Lucioni.

Fifteen Gallery, 37 W. 57th St.—Decorative paintings by Duncan Smith, to Jan. 21.

French & Co., Inc., 210 East 57th St.—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery, 144 West 13th Street.—Paintings by Terechkovitch, to Jan. 24.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists, with recent additions by Bouché, Bonnard, Gris, Gleizes, Delaunay, Helion, Laurens, Torres-Garcia.

Goldschmidt Galleries, 730 Fifth Avenue.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—One hundred selected prints from the Society of American Etchers, to Jan. 24; loan exhibition of the Albert H. Wiggin collection of Forain etchings, Jan. 18-Feb. 8; paintings by Jerry Farnsworth and work done in Bali by John M. Sitton, Jan. 17-28.

M. Grieve, 386 Park Ave.—Portrait frames. Largest collection of rare examples of all periods.

G. R. D. Studio, 9 East 57th Street.—Paintings by Ferdinand Bernet, Ada V. Gabriel, Wm. P. Osborn and Marion Schumann.

Grant Studios, 114 Remsen St., Brooklyn.—Etchings by American artists.

Harlow, McDonald Co., 667 Fifth Ave.—Etchings by Rembrandt and his contemporaries; etchings by Dorsey Potter Tyson.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street.—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Indoor Art Market, 134 East 74th Street.—Work by large group of artists.

International Gallery, 17 West Eighth Street.—Paintings by Solman, Sholl, Neal and Spivak.

Marie Harriman Gallery, 61 East 57th Street.—Paintings by Henry Billings, beginning January 17.

Kennedy Galleries, 785 Fifth Avenue.—Recent etchings by John Taylor Arms and Levon West.

Keppel Galleries, 16 East 57th Street.—Etchings and lithographs by Whistler.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue.—Prints by contemporary artists.

Kleinberger Galleries, 12 East 51th St.—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street.—Memorial exhibition of the work of Gardner Hale, Jan. 16-28; a group of works by two supreme etchers, Jan. 17-Feb. 18.

Kraushaar Galleries, 680 Fifth Avenue.—Paintings by Paul Bartlett, to Jan. 21.

John Levy Galleries, 1 East 57th Street.—Paintings by Jean Charlot, to Jan. 21.

Julien Levy Gallery, 602 Madison Avenue.—Paintings and drawings by Charles Howard and photographs by Lee Miller, to Jan. 25.

Lillienfeld Galleries, Inc., 21 East 57th St.—Paintings by old and modern masters.

The Little Gallery, 18 East 57th Street.—Hand wrought silver by Arthur Stone; decorative pottery by Maud M. Mason.

Macbeth Gallery, 15 East 57th Street.—Watercolors by Americans under the auspices of the College Art Association, to Jan. 17; flower paintings by C. G. Nelson, Jan. 17-30.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th St.—Exhibition of pastels and water-colors by contemporary French artists; paintings by Andre Masson, Jan. 17 to Feb. 11.

Metropolitan Galleries, 730 Fifth Avenue.—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Special display of the Friedman bequest. Recent Egyptian accessions (3rd and 5th Egyptian rooms). European fans; print accessions of 1931-32.

Midtown Galleries, 559 Fifth Avenue.—Paintings by William Palmer and 11th cooperative group show, to Jan. 29.

Milch Galleries, 108 West 57th Street.—Landscapes by American Artists.

Montclair Art Association, at the Art Museum.—Forty years of American art, assembled by the Macbeth Galleries.

Montross Gallery, 785 Fifth Avenue.—Recent oil paintings by Henry Strater, Jan. 16-28.

Morton Galleries, 127 East 57th Street.—Watercolors by Edith Haworth, to Jan. 23; 1933 prints, watercolors and oils, through Jan. 21.

Museum of the City of New York, Fifth Avenue at 104th St.—Exhibit of New York toys of other days and of a new miniature group by Dwight Franklin depicting the construction of the Empire State Bldg.

Museum of French Art, 22 East 60th Street.—XVIIIth century French portraits. Special exhibition of sculpture by Bourdelle. To open January 20.

Museum of Modern Art, 11 West 53rd St.—Early modern architecture; Chicago, 1870-1910, Jan. 18-29; loan exhibition of seventy years of American art; American Folk Art; "Art of the Common Man in America."

Museum of Science and Industry, 220 East 42nd Street.—Industrial subjects by Gertrude A. Beneker.

National Arts Club, Gramercy Park.—Members' annual exhibition of paintings and sculpture.

J. B. Neumann, 40 East 49th Street.—Works by modern American and foreign artists.

Newark Museum, Newark, N. J.—Aviation and its place in art. Special exhibition of European and Oriental arms and armor. The Jaehne loan collection of Netsuke. Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Life in Latin America (Junior Museum.)

New School for Social Research, West 12th St.—New murals by Egas; art of cosmopolitan America; sculpture by José de Creeft.

New York Historical Society, 170 Central Park West (76th Street).—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

Newhouse Galleries, 578 Madison Avenue.—Exhibition of religious paintings.

Paris Ateliers of the New York School of Fine and Applied Art, at the American-Anderson Galleries.—Exhibition of Students' work, to Jan. 17.

New York Public Library, 476 Fifth Ave.—Centenary exhibition of Manet prints; modern book plates presented by Dr. H. T. Radin. America on Stone.

Raymond & Raymond, 40 East 49th St.—Special exhibit, The making of fine prints, featuring reproductions of Breughel the Elder, to Jan. 28.

Rehn Galleries, 683 Fifth Ave.—Paintings and drawings by Henry McFee.

Reinhardt Galleries, 730 Fifth Avenue.—Drawings by Rowlandson, through Jan. 28; portraits by E. Barnard Lintott, Jan. 16-Feb. 6.

Robertson-Deschamps Gallery, 415 Madison Avenue.—Ceramics by It. Struck.

Rosenbach Co., 17 East 51st St.—French prints, furniture, silver and objects of art.

Original Roxy Theatre, 7th Avenue at 50th Street.—"Needy Artist Exhibit" under the auspices of the Cooperative Market and the Artists Aid Society. Open 10:30 A. M. to 11:30 P. M., Jan. 15-21.

Schultheis Galleries, 112 Fulton Street.—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue.—Water colors and etchings of game birds by Roland Clark.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street.—Paintings and works of art by old and modern masters.

E. & A. Silberman Gallery, 137 East 57th Street.—Old masters and works of art.

Marie Sterner, 9 East 57th Street.—Paintings by Angele Watson, Jan. 16-28.

Valentine Gallery of Modern Art, 69 East 57th Street.—Seven paintings by Ellshe-mius, to Feb. 15.

Vernay Galleries, 19 East 54th Street.—XVIIIth century English furniture, porcelain, silver and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place.—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street.—Antiques and objets d'art.

Wells, 32 East 57th Street.—Early Chinese art.

Weyhe Gallery, 794 Lexington Avenue.—Prints, lithographs and etchings by American and European artists.

Whitney Museum of American Art, 10 West 8th Street.—Annual Exhibition of Acquisitions, to Feb. 15.

Wildenstein Galleries, 19 East 64th Street.—Paintings by old and modern masters, tapestries and works of art.

Yamanaka Galleries, 630 Fifth Avenue.—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang; Japanese arms and armor of the Tokugawa period.

Howard Young Galleries, 677 Fifth Avenue.—Selected old masters.

Zborowski Gallery, 460 Park Avenue (at 57th Street).—Paintings and drawings by Renoir, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

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LOEWI LENDS TEXTILES TO BASLE MUSEUM EXHIBIT

BASLE—The Museum of Decorative Arts in Basle is showing in its exhibition galleries until January 5 a group of textiles from the collection of Adolfo Loewi of Venice. This display is enhanced by a series of loans from both museums and private sources, and in its entirety offers a survey of more than a thousand years of the development of European textile technique with especial emphasis upon the use of ornamental motives in silk weaves. The exhibition further shows by means of a series of contemporaneous prints and paintings how these textiles appeared both in ecclesiastical and worldly garments.

The exhibition begins with a group of examples from the late antique period to which the Swiss Landesmuseum in Zurich has contributed a design of the "Amazon" type, and Mr. Fritz Iklé of St. Gallen, a specimen of similar period with the Dioscuri pattern. Then follow selected examples of Fatamid textile art dating from the period between 1000 and 1080 A. D. among which embroideries as well as polychromed and printed fragments are also to be found.

Outstanding among the Spanish specimens, are weaves executed in Almerian workshops during the XIIIth and XIVth centuries. These include fragments of the robes of St. Valerius in Lerida, which are generally considered as epitomizing the highest development of Arabian textile art. Several Italian and Regensburg specimens of the XIIIth century show how Islamic influences were translated into the language of European art, while on the other hand, the Spanish XVth century textiles which originated after the end of the Moorish rule in the Mudjar epoch illustrate the survival of former influences.

Turning to the Italian workshops of the XIVth century, one comes upon a notable array of fine specimens, particularly from the looms of Lucca and Venice, the pattern of these fabrics revealing in their naturalism and spirited design the influence of Chinese textile art. One of the most important of these is a large composition with figures of women attacked by lions and dragons. This fine example of Lucca brocade, interwoven with gold, probably dates from the end of the XIVth century.

European late Gothic painting is reflected in the brocades of Sienna and Florence, where the borders, especially, reproduce motives from pictorial art, largely gleaned from New Testament subjects. Together with several contemporaneous borders of Cologne manufacture, these textiles form a most distinguished group, which is further enhanced by three complete chasubles. Likewise of great interest is a section devoted to late Gothic embroideries. Here one notes particularly a panel from a chasuble with designs executed after a Florentine master about 1400, and two embroidered pictures from a series representing The Passion of Christ of this same date. The first of these comes from the collection of Mr. Loewi, and the other is from that of Fritz Iklé.

The most impressive group in the exhibition is that of late Gothic and early Renaissance velvets with the so-called pomegranate pattern of the XVth century. These are for the most part represented by entire robes or

large pieces. Outstanding among these are two velvet robes, the one of the so-called "senator" type, the other in green ferroniere weave with richly embroidered hood. There is also an exquisite chasuble in five-color "garden" pattern velvet, formerly in the Figdor collection, which is a splendid illustration of the blending of Oriental and European influences.

Then follow XVth and XVIth century damasks and brocades and Renaissance embroideries. In the latter series, one notes an Italian table cover, circa 1500, with the representation of the Triumph of Caesar and an extremely fine hanging made for Henry II and Catherine de Medici.

The further development of European textile design, revealing, on the one hand, the baroque transformation of the pomegranate motif, on the other, the development of the small patterned brocades and velvets of the later Renaissance, is represented both by large characteristic pieces and by costumes.

The final section of the display comprises a selection of particularly interesting brocades and polychrome satin weaves of the XVIIIth century. In this group, one sees how, under the lead of the French looms, new technical processes and new and highly

varied designs originated. Several examples further show how, at the end of the XVIIIth century, under the influence of antique prototypes, textile fashions finally swung back to extreme simplicity.

Especial emphasis has been placed upon the historical arrangement of this highly diverse material. From the rich holdings of Mr. Loewi, particularly characteristic examples have been brought forth, so that the development of textile pattern in each of its phases is graphically and impressively set forth.

BUCKFAST TO HAVE GERMAN SCULPTURE

BERLIN.—A German goldsmith, B. Witte of Aix, has been commissioned to execute a number of monumental sculptures for the newly erected Benedictine Abbey at Buckfast, England. An altar-piece in champlevé work, similar to one in a church near Vienna, dating from the XIIIth century, has been finished as well as copies of the famous baptismal font of circa 1220 in the Hildesheim Cathedral and of the so-called Barbarossa candle-stick in the Aix Cathedral which dates from about 1170.—F. T. D.

CHINESE CERAMICS

The following articles dealing with CHINESE CERAMICS have appeared in *The Burlington Magazine*. Copies of these issues may be obtained at \$1.00 each, except Nos. 41, 61, 62, 73, 74, 75, 77, 80, 91, 96, 99, 103, 106, 116, 120 and 129, which are \$2.00 each, and Nos. 42, 93, 195, 196, 197, 200, 201, 202, 204, 205 and 248, which are \$4.00 each.

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